

POSITIVE POLITENESS STRATEGIES IN *MIDNIGHT IN PARIS* MOVIE BY WOODY ALLEN

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Abstract

*This study is an analysis of positive politeness strategies in *Midnight in Paris* movie by Woody Allen. The writer takes positive politeness strategies in a movie because the writer believes that people can learn pragmatics deeper through a movie and wants to see how the positive politeness strategies are employed in a movie through dialogues, since the writer also believes that understanding politeness is important. The aims of this study are to mention and describe the kinds of positive politeness strategies that are employed by the characters in *Midnight in Paris* movie and to explain the reasons that influence the characters to employ those strategies. This study uses qualitative method. The source of the data is taken from a Hollywood movie entitled *Midnight in Paris* by Woody Allen. The data is in the form of sentences which deal with utterances related to the positive politeness strategies. The data are utterances employed by the characters from the movie which indicate positive politeness strategies. The data are analyzed into kinds of positive politeness strategies. The writer finds that there are 13 positive politeness strategies in this movie from 50 data. Exaggerate (interest, approval, sympathy with H) strategy is the most dominant kind of positive politeness strategies employed by the characters in *Midnight in Paris* movie with 15 data, while both assert or presuppose knowledge of and concern for the hearer's wants strategy and give gifts to H (goods, sympathy, understanding, cooperation) strategy are the lowest with only 1 datum of each strategy.*

Keywords: Pragmatics, Politeness Strategies, Positive politeness

INTRODUCTION

The use of language in communication is not only written but also spoken. Both are also used politeness strategies, because what people want to say or inform is not misunderstood or considered impolite (Brown and Levinson, 1987). That is why as individuals in societies, people would surely think about what they say, to whom they talk, in order to not offend the hearer by being polite. Pragmatics is the study of the function of language in social surroundings. According to Griffith (2006:1), pragmatics is about the use of utterances in context, about how people manage to convey more than

what is literally encoded by the semantics of sentences. Based on that theory, we can find pragmatics in our daily lives since we cannot live alone in this world. Leech (1983) gives a definition that pragmatics can be usefully defined as the study of how utterances have meanings in situations. Pragmatics according to Levinson (1985:21) is the study of the relation between language and context that are basic to an account of language understanding. Yule (1996:3) defines pragmatics as the study that concerns with the meaning communicated by a speaker (or writer) and interpreted by a listener (reader) so that it involves the interpretation what

people mean in the particular context and how the context influences what is said. We always interact to other people. Not only in our daily lives, but also in a novel or a movie for examples, we can find pragmatics in those forms. We can learn pragmatics through the function of utterances from the characters and how they really mean by saying those to other characters.

A movie can be meaningful and important if we can learn deeper into it from any perspective as politeness strategies can also appear in the form of dialogues in a movie which provides the language of people interact to each other within the movie through the characters, making the story easy to understand and hoping that people can be able to produce the appropriate politeness strategies for being considered as a polite person in real life. Watts (2003:9) explains politeness as a thing that is not born with people. It is something people have to learn and be socialized into, and no generation has been of short teachers and handbooks on etiquette and “correct behavior” to help people acquire politeness skills.

In this study, the writer uses *Midnight in Paris* movie in order to analyze the positive politeness strategies that exist in the movie. The reasons why the writer takes positive politeness strategies in a movie as the object of this study are because the writer believes that people can learn what they say, to whom they talk, in order to not offend the hearer by being polite. Pragmatics is the study of the

function of language in social surroundings. According to Griffith (2006:1), pragmatics is about the use of utterances in context, about how people manage to convey more than what is literally encoded by the semantics of sentences. Based on that theory, we can find pragmatics in our daily lives since we cannot live alone in this world. We always interact to other people. Not only in our daily lives, but also in a novel or a movie for examples, we can find pragmatics in those forms. We can learn pragmatics through the function of utterances from the characters and how they really mean by saying those to other characters.

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The reasons why the writer takes positive politeness strategies in a movie as the object of this study are because the writer believes that people can learn pragmatics deeper through a movie and wants to see how the positive politeness strategies are employed in a movie through dialogues since the writer also believes that understanding politeness is important. Positive politeness strategies in *Midnight in Paris* movie can be seen from the characters in their utterances to each other in the story. *Midnight in Paris* movie is about an American scriptwriter named Gil who mysteriously goes back to the 1920s era every midnight while he is in Paris with his fiancée's family. From the synopsis, as the character is in Paris and deals with his fiancée's, friends, and people from the past that he meets every midnight when he is in Paris, there are many positive politeness strategies that are employed in the movie through dialogues that can be interesting to study.

METHODS

In this study, the writer uses descriptive qualitative research method in order to answer the problem formulation which discusses in this research to analyze the positive politeness strategies in *Midnight in Paris* movie. Qualitative research is useful for exploring new topics or understanding complex issues; for explaining people's beliefs and behavior; and for identifying the social or cultural norms of a culture or society

(Hennink, Hutter & Bailey, 2011). The source of the data is *Midnight in Paris* movie. The data is in the form of sentences which deal with utterances related to the positive politeness strategies. The data are utterances conveyed by the characters from the movie which indicate positive politeness strategies. Technique of Collecting Data such as 1). Watch *Midnight in Paris* movie several times; 2). Identify data of positive politeness strategies from the movie; 3). Observe and transcript the data from the movie; 4).

Download the movie's script to enrich the data; 5). Match the movie with the script to arrange the data appearing from the movie. Technique of Analyzing Data such as 1). Classify the data according to the classification in theory of positive politeness strategies and identify the utterances spoken by the characters that contain positive politeness strategies; 2). Analyze the data based on theories which are found in the movie; 3). To find out the finding from the data, discuss the whole data in order to draw conclusion of this thesis study.

RESULTS AND DISCUSSION

There are 13 positive politeness strategies that can be found in *Midnight in Paris* movie. Each type of strategy and factor of influencing the characters to employ the strategy are mentioned and explained as follow, along with each datum from the dialogue of the movie.

Notice, attend to H (his/her interest, wants, needs, goods)

Gabrielle : *You know, I thought about you the other day.*

Gil : *Really?*

Gabrielle : *Yeah, because my boss got a*

whole new album of Cole Porter songs.

Gil : *That made you think about me?*

I like to be thought of that way.

The conversation happens when Gabrielle accidentally meets Gil on the bridge in Paris at night. Gabrielle employs the positive politeness strategy of noticing, attending H (his/her interests, wants, needs, goods) by saying *You know, I thought about you the other day.* and adding, *Yeah, because my boss got a whole new album of Cole Porter songs.* meaning that she notices, attends Gil's interest that he really loves Cole Porter and Gabrielle remembers it pretty well even Gil has only come to her shop twice.

Some factors influence Gabrielle to apply this positive politeness strategy. The first factor is payoff. She wants to satisfy Gil. She could minimize the threat by assuring Gil that she considers herself to be the same, that

she understands his interest. The second factor is relevant circumstances which include social distance and size of imposition. The social distance shows that though they already met twice before and had brief conversations, but they still have a distance between a shop clerk and her customer. In order to minimize the distance, Gabrielle attempts to use this positive politeness strategy by noticing Gil's interest. The size of imposition shows that at that time, Gil feels excited yet awkward to accidentally see Gabrielle in the same spot. This is why Gabrielle gives her understanding to Gil by noticing his interest so they can talk freely. The situation of the dialogue is informal since it happens between people at the same age and uses informal language.

Exaggerate (interest, approval, sympathy with H)

Hemingway : *This is Gil Pender, Miss Stein. He's a young American writer. I thought you two should know each other.*

Gertrude Stein : *I'm glad you're here. You can help decide which of us is right, and which of us is wrong.*

The dialogue takes place in Gertrude Stein's house where Hemingway and Gil come to introduce Gil and show his novel to her after midnight. Meanwhile, Gertrude Stein is in the middle of a situation where she has an argument with Pablo Picasso. Even though she feels angry to Picasso at that time, she still manages to apply positive politeness strategy of exaggerate to Hemingway. She says that she is glad because Hemingway comes at the right time and hopes that he can help her. It shows that Gertrude Stein has saved Hemingway's positive face.

Some factors influence Gertrude Stein to employ this positive politeness strategy. The first factor is payoff. Gertrude Stein wants to satisfy Hemingway. She wants to minimize the FTA by assuring her that she

considers herself to be the same as Hemingway. The second factor is relevant circumstances which include social distance and relative power. The social distance between Gertrude Stein and Hemingway shows that they have a close relationship since Gertrude Stein is his best critic for his works. To show her excitement as she apparently needs his help to decide on something, Gertrude Stein exaggerates her interest to see Hemingway at the right time. The relative power between the two indicates that they might have a different status even they both are writers, but Gertrude Stein has more experience than Hemingway since she is also older than him, yet she wants to respect Hemingway. Thus, Gertrude Stein wants to make their distance smaller in order to get some help from Hemingway as a friend.

Intensify interest to the hearer in the speaker's contribution

Gil : *It sounds so crazy to say. You guys are going to think I'm drunk, but I have to tell someone. I'm... from a... a different time. Another era. The future. Okay? I come... from the 2000th millenium to here. I get in a car, and I slide through time.*

Man Ray : *Exactly correct. You inhabit two worlds. So far, I see nothing strange. Why?*
Gil : *Yeah, you're surrealists! But I'm a normal guy. See, in one life, I'm engaged to marry a woman I love. At least, I think I love her. Christ! I better love her! I'm marrying her!*

The dialogue happens in a café after midnight where Gil tries to tell Man Ray about

what he has been through recently with his life. Gil intensifies the hearer's interests into the

topic being discussed by employing the strategy of positive politeness which is intensifying interest to the hearer in the speaker's contribution. First, he attracts the hearer's attraction by saying, *You guys are going to think I'm drunk, but I have to tell someone*. Then, he tells Man Ray the truth that he jumps from a different era from him. Again, he convinces Man Ray by saying, *Okay?* and *See*, before he begins to tell the whole situation. By involving the hearer into the discussion, Gil satisfies Man Ray's positive face. He shows friendliness and closeness to Man Ray as someone he just met but it seems like they know each other before like friends.

Some factors influence Gil to employ this positive politeness strategy. The first factor is payoff. Gil wants to minimize the FTA and satisfy Man Ray's face. He considers himself to be the same as Man Ray

and wants to satisfy his wants. As a result, Gil finally convinces Man Ray about the thing that he wants to explain to Man Ray so he can understand him. The second factor is relevant circumstances which include relative power and power rating. The relationship between Gil and Man Ray is not close because they have not seen each other before and they still have a distance since Man Ray is considered to be a great man. In order to minimize the distance, Gil attempts to use this strategy by pulling Man Ray's attention to the conversation by making a good story or narrative. The power rating between the two shows that they might slightly have a different status since they are from a different time with different ideology. Nevertheless, Gil wants to get closer to Man Ray so he can understand him well by applying this positive politeness strategy.

Use in-group identity markers in speech

Zelda Fitzgerald : *Oh, Scott! Scott!*
 Scott Fitzgerald : *Yes, what it is, sweetheart?*
 Zelda Fitzgerald : *Here's a writer, from, um... where?*

Gil : *California.*
 Scott Fitzgerald : *Scott Fitzgerald, and who are you, old sport?*

Gil meets Zelda Fitzgerald at a party right after midnight. Both seem very excited to meet each other. Zelda calls her husband Scott Fitzgerald to meet Gil. Soon, Scott comes to Zelda and asks what happens. Instead of calling Zelda by her name or as *wife*, Scott

calls her as *sweetheart*. After that, Zelda introduces Gil to Scott only as a writer and Gil adds where he comes from. Scott introduces himself to Gil by mentioning his name first as Scott Fitzgerald. Since he does not know Gil's name and wants to ask that to Gil himself, he

calls Gil by stating *old sport* even they have not met each other before but Scott already calls Gil as a *friend* by saying *old sport*. Scott applies the strategy of using in-groups identity markers to show intimacy, closeness, solidarity to his wife and Gil. He saves both of the hearers' positive face.

Some factors influence Scott Fitzgerald to apply this strategy. The first factor is payoff. Scott can minimize threat by assuring himself that he is the same as Zelda and Gil and wants to satisfy both Zelda and Gil's want. Scott uses the address form *sweetheart* to Zelda in order to make their distance smaller or to show intimacy between the two. Scott uses the address *old sport* to Gil in order to make their distance smaller. As a result, Zelda feels satisfy about it, while Gil finds himself that he is very welcomed. The

second factor is relevant circumstances which include social distance and relative power. The social distance between Scott and Zelda shows that their relationship is very close since they are married to each other. Thus, Scott appreciates Zelda as a person he loves the most by calling her *sweetheart* instead of just calling by her name. The social distance between Scott and Gil shows that their relationship is not close yet since they have just met at that time. Therefore, Scott welcomes Gil as his new friend since they both are writers and have the same age. The relative power shows that even though they have the same status as writers, Fitzgerald can be considered as more senior than Gil. Otherwise, the situation is informal that can also minimize their distance and make a better relationship.

Seek agreement in safe topics

Gil : Do you remember me?
I was in the... was in the
group that...

Museum guide : Yes! The group with the
pedantic gentleman.

Gil : **Pedantic? Yes. That's a
perfect word.**

The conversation takes time in the afternoon outside a museum in Paris where Gil comes to see the museum guide. Gil asks whether the museum guide remembers him or not. The museum guide remembers him because he was in the group that she can never forget which she calls it the group with the pedantic gentleman, Paul. In response to that, Gil saves her face by using the strategy of positive politeness by seeking agreement in

safe topics by saying, *Pedantic? Yes. That's a perfect word*. Even he is quite surprise that she remembers him that way.

Some factors influence Gil to employ this positive politeness strategy. The first factor is payoff. He wants to satisfy the museum guide's positive face. He considers himself to be the same like her and wants to satisfy her wants. The second factor is relevant circumstances which include social distance,

power rating and size of imposition. The social distance between Gil and the museum guide shows that they have a quite good relationship since they have met each other before and Gil has helped her at that time. The power rating between the two shows a difference because Gil is the tourist that calls the museum guide,

yet he still uses a polite way to talk to her because it can minimize their distance. The size of imposition shows that since this is their second meeting which Gil reaches upon her to get some of the details that he wants, Gil employs seek agreement with her to show his respect and friendliness.

Avoid disagreement

Adriana : You made a choice to leave Paris once, and you regretted it.

Gil : **Yeah, I did regret it. It was**

a bad decision, but at least it was a choice. I mean, it was a real choice. This way, I think, is, I don't know, crazy. It doesn't really work.

The conversation happens between Adriana and Gil at La Belle Époque after midnight. Both are having an argument about being in such a confusing situation where they suddenly jump in a different era that Adriana does not mind with while Gil is the opposite. Adriana thinks that Gil regretted his decision. Gil is indeed regretted it, but he implies that it was not a bad decision that Adriana might think of him. He uses the strategy avoiding disagreement by stating, *Yeah, I did regret it. It was a bad decision, but at least it was a choice.* He does not say he disagrees with Adriana by explaining his thought.

minimize the threat by assuring Adriana that he considers himself to be fair, that he understands her wants. Gil can minimize the FTA. He actually wants to refuse what she says by explaining what he really believes. Gil does not say right away that he does not completely agree with her. Instead, he applies positive politeness strategy by avoiding disagreement. The second factor is relevant circumstances which include relative power and size of imposition. The relative power shows that the relationship between friends can make a distance even though their relationship is close. The size of imposition shows that Adriana wants Gil to realize what he has done to himself. Gil as her friend that also has a crush on Adriana must be polite to her.

Some factors influence Gil to apply this positive politeness strategy. The first factor is payoff. Gil wants to satisfy Adriana. He could

Joke to put the hearer at ease

Gil : You have any Cole Porter?

Gabrielle : Hi.

Gil : Hey.

Gabrielle : I remember you.

Gil : Yeah?

Gabrielle : *He was your friend.*
 Gil : *Cole Porter? Yeah. And don't forget about Linda.*
 Gabrielle : *Yeah. I did realize.*
 Gabrielle : *She was a friend, too.*
 You realize I was kidding?

Gil comes to Gabrielle's shop at the flea market in the afternoon to buy any Cole Porter's vinyl that she might sell. Gabrielle remembers Gil very well from the previous visit since Gil loves Cole Porter's music very much and tells her that he is a friend of Cole Porter. Gabrielle responds to Gil with a joke by saying, *He was your friend*. Gabrielle shows this strategy to put the hearer, Gil, at ease to save the hearer's positive face. In response to her joke, Gil replies to her by continuing the joke. It indicates in the sentence, *Cole Porter? Yeah. And don't forget about Linda. She was a friend, too.* and Gabrielle understands it very well that makes them both smile. This time Gil shows this strategy to put the hearer, Gabrielle, at ease to save the hearer's positive face.

Some factors influence both Gabrielle and Gil to employ this positive politeness

Assert or presuppose knowledge of and concern for the hearer's wants

Gertrude Stein : *And what's this book of yours I've been hearing about? Is this it?*
 Gil : *Yeah, this is... uh...*

This conversation takes place in Gertrude Stein's house after midnight since Hemingway takes Gil to see Gertrude Stein.

The first factor is payoff. Both Gabrielle and Gil want to minimize each other's FTA by assuring them that they consider themselves that they are the same and each of them want to satisfy the opponent's wants. They find themselves that they are pleasant to talk to each other since they both share the same passion in music, so they do not want each other feel awkward to talk together as a shop clerk and a customer. They both apply jokes to make each other feel comfortable and to make the situation feel less awkward. The second factor is relevant circumstances which include social distance between the two that indicates their relationship is not really close yet since it is just their second time meeting. That is why both Gabrielle and Gil try to be friendly by being polite to each other and do not want to make each other feels uncomfortable.

Gertrude Stein : *I'll take a look. Have you read it, Hemingway?*
 Hemingway : *No, this I leave to you. You've always been a fine judge of my work.*

They come to see her to ask for a favor. They bring Gil's book to her so she can read it and give a review about it. Gertrude Stein asks

Hemingway whether he has read the book or not. Hemingway has not read the book because he wants Gertrude Stein to read it first since she has always been a good critic to his works and he believes it will be good for Gil too. In this case, Hemingway applies the strategy of positive politeness by asserting and presupposing knowledge and concern for hearer's wants.

Some factors influence Hemingway to apply this strategy. The first factor is payoff. Hemingway wants to minimize the FTA by assuring him that he is in the same thinking as Gertrude Stein and wants to satisfy Gertrude Stein's wants. Hemingway uses this positive politeness strategy to show his respect to

Gertrude Stein as his critic. He employs polite utterance because at that time he promises to Gil that Gertrude Stein would help him give a critique on Gil's novel since Gertrude Stein always helps him on his works too, so he wants to show both Gil and Gertrude Stein herself that he completely believes what she does, and that is why he applies polite utterance. The second factor is relevant circumstances which include relative power. It shows that the participants have different status. Gertrude Stein is the senior of Hemingway so does with Gil who just started to write novel, even though the relationship between Gertrude Stein and Hemingway is quite close.

Offer, promise

Gil : ***Here. Take this.***
Zelda Fitzgerald : *What is this?*
Gil : *It's a Valium. It'll*
make you feel
better.

Adriana : *You carry medicine?*
Gil : *No, not normally. It's just*
since I've been engaged to
Inez, I've been having panic
attacks, but I'm sure they'll
subside after the wedding.

When Gil and Adriana walk together around Paris after midnight, they find Zelda Fitzgerald is about to do something terrible to herself near the river. Gil and Adriana try to stop Zelda. They keep arguing and preventing Zelda so she can be safe. Then, Gil remembers that he brings a medicine that can make him calm at some situation. He asks Zelda to take it and tells her that the medicine will make her feel better. Gil uses the offering, promising strategy of positive politeness. He shows this strategy because he

wants to stop arguing with Zelda and also for Zelda's own good to take that medicine from Gil so she can feel better again.

Some factors influence Gil to use this positive politeness strategy. The first factor is payoff. Gil can minimize the FTA by assuring him that he considers himself that he is in the same thinking as Zelda and wants to satisfy her wants. Gil applies this positive politeness strategy to appreciate Zelda as his literary idol and also friend. Thus, Zelda appreciates him. The second factor is

circumstances which include social distance, power rating, and size of imposition. The social distance between Gil and Zelda indicates that they have a quite good relationship since they know each other and have been in the same events together in Paris. The power rating between them shows that they have might have a slightly different status since Zelda is the wife of the very famous

writer F. Scott Fitzgerald. Gil applies this positive politeness strategy to get closer with Zelda since he enjoys being in Paris meeting with his literary idols. The size of imposition between the two is good. At the time, Zelda needs attention from anybody since she feels alone. She wants people to understand what is going on with her husband Scott, so there is Gil showing Zelda his intention to help her.

Be optimistic that the hearer wants what the speaker wants

*Gertrude Stein : Pender, I read your rewrite, and you're nicely on the right track. You understood me clearly. **If the rest of the book reads as well when you're done, you'll have something of value.***

Gil : That is the best news! I really did listen to you so I'm happy to hear that you it—you know, it seems like I'm, you know, I'm moving forward. I mean, it just means the world to me that you—

The dialogue happens between Gertrude Stein and Gil at Gertrude Stein's house after midnight. Gil comes to her house to find out about what she thinks about his book. She says that Gil is on the right track and he understands her very well. Later, Gertrude Stein uses the strategy of positive politeness by being optimistic that the hearer wants what the speaker wants by telling Gil that if he finishes the book as well as it is, he will have something of value.

Some factors influence Gertrude Stein to apply this strategy. The first factor is

payoff. Gertrude Stein employs this positive politeness strategy to show her respect to Gil since he trusted her to critique his novel. It shows that Gertrude Stein appreciates Gil. Thus, Gertrude Stein wants Gil to believe her. The second factor is relevant circumstances which include social distance and relative power. The social distance indicates that their relationship is quite close since they trusted each other and she is helping him. The relative power shows that despite they both are writers; Gertrude Stein is senior than Gil and she is the one who gives him the

critique. Meanwhile, Gertrude still employs positive politeness strategy to respect Gil as a

man who needs her help and truly believes her.

Include both S and H in the activity

Inez : Gil, come on. I can't stand that guy.

Um... how 'bout we try some more wine?

Gil : Yes! **Let's start here.**

Inez : Now, which would you prefer here?

Gil : Well, I think we need to be scientific and just start drinking them all again. I don't know.

The conversation happens between Inez and Gil at a wine-testing event in Paris at night. They come to the event with Inez's parents. People are there to test some wines and give comments about it. Someone comes to their circle and starts talking to Inez's dad which makes Inez does not interest to be with her parents anymore during the event. Inez comes to Gil and asks for doing something together. Inez uses the strategy of including both S and H in the activity by involving the hearer's into the discussion by using pronoun *we*. Gil replies her with another expression of this positive politeness strategy by using *let's* in response of her, which means that he also includes both S and H in the activity.

use this positive politeness strategy. The first factor is payoff. They want to satisfy each other's positive face. They consider them self to be the same and want to satisfy each other's wants so they can minimize the FTA. As a result, they can convince each other. The second factor is relevant circumstances which include social distance and relative power. The social distance between them shows that their relationship is very close since they are engaged to each other. They still have a distance since they have not married yet. The power rating between the two shows that they do not have a different status since they are engaged to each other and they are in the same age, yet they still employ this positive politeness strategy to each other so they can get closer.

Some factors influence Inez and Gil to

Give or ask for reasons

Inez : Honey, just promise me something.

If this book... doesn't pan out, that you'll stop eating your brains out, and just go back to doing what you do best. I mean, the studios adore

you. You're in demand... Do you

really want to give it all up just to struggle?

Gil : Well...

Inez : Mmm?

The conversation happens between Inez and Gil in the afternoon in their hotel room in Paris. They discuss about Gil's decision to write a novel, but Inez is not quite sure yet about it since Gil was pretty good at his previous job. Inez tries to convince Gil to make a right decision for his life. She uses this strategy of positive politeness by saying, *Do you really want to give it all up just to struggle?* instead of directly says, *Don't give it all up just to struggle.*

Some factors influence Inez to employ this strategy. The first factor is payoff.

Give gifts to H (goods, sympathy, understanding, cooperation)

Helen : Well, a toast to John's new business venture here!

The conversation above takes place at a restaurant in Paris. Inez's father, John, has a new business venture in Paris. John comes with his wife Helen and Inez and Gil are there too to celebrate. Since they are at a restaurant for lunch, Helen wants to show her proud of John by asking Gil and Inez to join her to make a toast for John by saying, *Well, a toast to John's new business venture here!* and then Gil and Inez both make toasts, follow with each of them saying, *Cheers!* Those sayings are categorized as giving gifts to the hearer as in one of positive politeness strategies that are employed by Helen, Gil, and Inez. Later, John gives cooperation to

Inez wants to minimize the FTA by assuring her that she is in the same thinking as Gil and wants to satisfy Gil's want. The second factor is relevant circumstances which include social distance and relative power. The social distance between Inez and Gil is very close since they are engaged to each other. The relative power indicates that they are typically the same since they are in the same age, yet Inez still realizes that she has to respect Gil and be polite to her fiancée, so that she does not directly say something that might offend Gil.

Gil : Cheers!

Inez : Cheers!

Gil : Congratulations.

John : Thank you.

them by saying *Thank you* for the toasts for his new business.

Some factors influence them to employ this strategy. The first factor is payoff. Helen wants to satisfy John's positive face, in some respect as a wife. Helen and John are prosperous happy couple. When John has a new business in France, he lets his wife along with their daughter and her fiancé to come along with him to Paris. Gil and Inez also want to satisfy John's positive face as his daughter and his future son in law. The second factor is relevant circumstances which include relative power between participants. John is the husband of Helen. Although their

relationship is very close, their status is slightly different since John is the one who runs the business in the family. Same as Gil and Inez to John, they are his daughter and his future son in law. Even they are family they still have respect John as an older person or as their parent. The situation is slightly formal since it happens at a family lunch in a restaurant in Paris to celebrate John's new business.

CONCLUSION

Through the analysis of positive politeness strategies in *Midnight in Paris* movie by Woody Allen, the writer can conclude that there are 13 out of 15 positive politeness strategies from 50 data in this movie. 6 data are found in notice, attend to H (his/her interest, wants, needs, goods) strategy, 15 data are found in exaggerate (interest, approval, sympathy with H) strategy, 3 data are found in intensify interest to the hearer in the speaker's contribution strategy, 2 data are found in use in-group identity markers in speech, 4 data are found in seek agreement in safe topics, 4 data are found in avoid disagreement strategy, 2 data are found in joke to put the hearer at ease strategy, 1 data is found in assert or presuppose knowledge of and concern for the hearer's wants strategy, 3 data are found in offer, promise strategy, 4 data are found in be optimistic that the hearer wants what the speaker wants strategy, 3 data are found in include both S and H in the activity strategy, 2

data are found in give or ask for reasons strategy, 1 data is found in give gifts to H (goods, sympathy, understanding, cooperation) strategy. This makes exaggerate (interest, approval, sympathy with H) strategy as the most dominant type of positive politeness strategies used by the characters in *Midnight in Paris* movie with 15 data, while both assert or presuppose knowledge of and concern for the hearer's wants strategy and give gifts to H (goods, sympathy, understanding, cooperation) strategy are the lowest with only 1 datum of each strategy. The missing strategies are presuppose, raise, assert common ground strategy and assert reciprocal exchange or tit for tat strategy.

The second research problem finds the reasons that influenced the characters of *Midnight in Paris* movie to portray positive politeness strategies are payoffs and relevant circumstances. Social distance, relative power, and size of imposition are included in the relevant circumstances. In payoffs, the speaker realizes the benefits of using a certain positive politeness strategy. Payoffs in positive politeness strategies are the motivation to preserve social closeness towards the hearer. When the speaker uses certain positive politeness strategy, he or she might expect a payoff as a result. The speaker could minimize the FTA by assuring the hearer that he/she likes the hearer and wants to fulfill the hearer's wants. There are some of the data found between participants who have not known each other very well or even they have

just met at that time for once or twice. The utterances certainly represent how social distance would affect the choice of politeness strategy. Power is the general point that the characters tend to use a greater degree of politeness with other characters who have some power or authority over them than to those who did not. Relative power is not only found when the speaker has the lower power than the hearer. It is because positive politeness strategies could be the social accelerator which indicates the speaker wants to get closer to the hearer. Meanwhile, relevant circumstances are the factors that mainly related to each other.

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